

“MY POWER IS THE PEOPLE!” says Ramy Essam



Report on implementing Malmö's first safe haven programme for musicians

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Executive Summary

This report describes the implementation of Malmö's first safe haven programme for musicians.

A basic principle for the report is a strong belief in the importance of freedom of expression as a basis for the establishment of democratic, free and open societies without censorship and oppression. This is supplemented by a conviction that the voices of those who describe injustices by means of artistic expression or in academic contexts must be heard. Today, a large number of artists are silenced by their national regimes, and probably many more would choose an artistic career if it was not fraught with such danger. It seems that art is apparently a kind of power. Reflections in the form of text, music and photographs visualise the thoughts and arguments that we need in a common pursuit of freedom. The courage shown by many cultural creators can give strength to whole populations.

Being a safe haven involves the making of a commitment by a city, a municipality or a region to offer a persecuted artist or cultural creator accommodation and a financial grant for a certain period. The aim is to create opportunities for such people to continue with their professional work in the calmness provided by an environment of artistic freedom. Artist-run initiatives for short-term safe havens are also being developed.

This report describes how the Egyptian musician Ramy Essam is helping broaden the knowledge and horizons regarding how to structure a safe haven residency for musicians, and how the power of music both opens and closes doors. Professional networks are a prerequisite for a musical career, but how can they be adapted to individual needs and expectations in order to cater for the short time that a residency lasts? How should they be configured and who finances them? The opportunities that arise in a musician that has been oppressed into silence but who has now had his or her gag removed are many, and the challenges involved are even more plentiful.

According to Ramy Essam, physical safety is not the top priority with regard to aspects that should work in a safe haven residency – after all, many safe haven guests have already jeopardised their safety time and again with their creative work, by being fearless and open to change. Top of the list is in fact the chance to continue being able to be creative, to resume their artistic work and to have a well thought-out geographical location that offers opportunities and networks for this purpose. The political will to stand up for freedom of expression or to "save an artist" is not enough on its own.

The report also illustrates how political decisions at the local level, thoroughly prepared by a targeted-oriented and visionary administrative body, can resonate all the way up to the UN.

"My friends are now suffering more than ever and I'm fine. I don't want to say I'm feeling guilty, but it's a very hard time to be away." (Ramy Essam, interview for the online magazine BuzzFeed in the USA, April 2015)

(The terms cultural creators, artists, guest artists and safe haven guests are used in this report as collective terms for practitioners of all expressions of art, including academics, authors, journalists and creators of culture. This is to highlight the fact that the scope has indeed been widened, from previously having offered only authors and journalists a safe haven to now including a broad spectrum of professionals in the field of artistic expression, media and research).

*When your words are used as evidence against you, and when you hide your true religion inside your heart
And when I see humiliation in your eyes, let's add your depression to mine
Bow your head, bow it down, you are in a democratic homeland*

*And when its protector becomes its thief, throwing his nation behind his back
Moving up and down while constantly exploiting people's rights, supported by the army's uniform
Bow your head, bow it, you are in a democratic homeland*

یطاط یطاط (Taty Taty)
Lyrics: Abo Zed Bayomi
Music: Ramy Essam

Video: <https://www.youtube.com/watch?v=dvix2edk4KY>
Live from Tahrir Square, Cairo: <https://www.youtube.com/watch?v=XE12oRkMnE8>

THE SAFE HAVEN SYSTEM

Being a safe haven under the scheme to which this report refers involves the making of a commitment by a city, a municipality or a region to temporarily offer a persecuted artist or cultural creator accommodation and a financial grant. The intention is to create an opportunity for the person to continue with their artistic work when threats or censorship prevent freedom of expression in their home country. Today there are more than 50 such safe havens in 15 countries (November 2015), and the number is increasing. Artist-run initiatives for short-term residencies are also being developed.

Sweden currently has the greatest number of safe havens in the world, followed by Norway and Denmark. Almost 20 municipalities and regions in Sweden (November 2015) have taken the political decision to contribute to greater freedom of expression through the hosting of cultural creators in need of temporary refuge.

ICORN – International Cities of Refuge Network

European cities have offered writers who are victims of persecution in their home countries a safe haven in an organised form since the mid-1990s. The organisation ICORN - International Cities of Refuge Network - was formed in 2006. Membership in ICORN implies a commitment from a host city or municipality to offer a persecuted cultural creator, and possibly also their family, housing and a financial grant for a maximum of two years. Cultural creators apply to ICORN to be granted a safe haven residency. Applications are examined thoroughly in collaboration with PEN International. Applicants are then matched with suitable host cities from among the ICORN members.

ICORN's head office is located in Stavanger, Norway. The organisation strives to promote freedom of expression and artistic freedom, defend democratic values and support international solidarity, working on the basis that writers and artists are particularly vulnerable to intimidation, censorship, harassment, imprisonment and even death sentences because of what they do; they often illustrate complex issues, highlight injustice and give a voice to thoughts, ideas, debate and social criticism for dissemination to a wider audience. This group of people also often tends to be the first to resist when freedom is threatened, in the opinion of ICORN. The system of safe havens creates an opportunity to temporarily be able to work in peace for people who are likely to experience problems as a direct result of their creative activities. The goal is to create a dynamic and sustainable global network of freedom of expression so that as many persecuted artists as possible can continue with their work.

Area of focus and expansion

Initially, only authors were offered safe havens. ICORN's previous definition of authors has now been expanded from primarily covering literary creators, such as novelists and poets, to other types of writers, such as bloggers, editors and journalists. The applications submitted to ICORN are also increasingly from creators in the fields of film and drama, as well as singer-songwriters and cartoonists. The organisation has also responded to a number of the member cities expressing a desire to invite other artists whose artistic freedom is threatened, such as visual artists and musicians. Taking this into account, ICORN is investigating the challenges and requests relating to implementing a wider scope. ICORN's General Assembly decided in 2014 to start a trial period during which member cities can invite persecuted artists and musicians to come to their safe haven, provided that evaluations of the applications and quality assurance processes equivalent to the prevailing ICORN regulations are carried out. The extended scope will be evaluated prior to the 2018 General Assembly. ICORN does not see that there is a need to specifically advertise the trial regarding "non-verbal" artists. It is believed that the information will spread gradually, and ICORN notes that there are other challenges that require focus. What is important for ICORN is that all expressions of art are viewed as being equal, so that freedom of expression itself remains the key issue, rather than the specific channel by which this is achieved. A "struggle between different professions" is to be avoided, and the focus should be on the individual cultural creators and their creative works.

According to the findings in ICORN's strategic plan, the organisation's development in recent years has made a significant contribution to increasing awareness about the activities among almost all organisations that work with issues relating to human rights and freedom of expression. Strongly rooted in its own identity as a stakeholder that mainly works with protecting and promoting writers, exchanges of ideas and experiences take place both with other "human rights defender" organisations as well as directly with creators of culture. The already well-established cooperation with the European Commission also continues. According to ICORN, requests for consultation and collaboration are increasing from artist organisations in parallel with it becoming ever more visible that even artists in other areas of expression than literature are subjected to persecution and threats.

Evaluation of applications for residencies

An important part of the safe haven system is the evaluation of the artists' applications for protection. The organisation PEN International is the overall assessment body that assists ICORN with the evaluation of each individual application. PEN International works to promote literature and freedom of expression. More than 100 countries are represented in the member network. PEN, as well as Freemuse (see below), submit reports on violations and advocate freedom of expression, reports that are used by the UN and UNESCO as specialist expertise. PEN can also call on expertise on various areas of expression, from for example Amnesty International, Reporters without Borders, the Cartoonists Rights Network and others. In the field of music, ICORN considers organisations such as Freemuse to be invaluable in assisting with the evaluation of applications relating to musicians.

As a result of the widening of the scope, ICORN is interested in strengthening its alliances with partners and experts in artist organisations, and is of the opinion that this should be a priority. At the same time, ICORN wants to protect one of the fundamental reasons for PEN International having an overall position in the evaluation process, which is that ICORN and PEN have developed a strong, shared competence over the past ten years to assess exactly *what* it is in a work - usually a text, but it can also apply to a drawing, a song, a picture or a sculpture - that results in the cultural creator being persecuted.

Malmö as a safe haven

The City of Malmö's suitability

Malmö is Sweden's third largest city and has a population of around 320,000 people. Around 30% of Malmö's residents were born abroad. There is a rich music scene featuring numerous venues, event organisers and recording facilities for professional artists. Malmö is located in a creative region with excellent transport links to the capital Stockholm, by train or plane, and to the Danish capital Copenhagen, which is only 30 minutes by train across the Öresund Bridge. People with more than 170 nationalities live in Malmö. Being a safe haven gives the City of Malmö the possibility to establish and demonstrate its commitment to issues concerning freedom of expression and artistic freedom, and to offer safe haven artists an environment and a temporary place of residence in which a wide range of cultures is represented.

The City of Malmö has been active regarding safe haven issues for a long time and has been at the forefront of discussions regarding the broadening of the scope to include new forms of expression in the safe haven system. Achieving development often means pushing the current boundaries, which has been the case with the city's bold administration and responsive policies.

There is also awareness in the city administration that, in Malmö, as elsewhere in the country, there are forces that want to counter cultural diversity. Hatred and racism exist in the society, and the security of a safe haven artist cannot be completely guaranteed without continuous surveillance, which is something that neither the City of Malmö nor the safe haven guests regard as a viable option.

Political structure and the municipality's powers

The political bodies that manage the safe haven issues are the Municipal Board and the Cultural Committee. The members of the Municipal Board are appointed by the Municipal Council and work primarily on the basis of the Local Government Act and the Board's specific regulations. It directs and coordinates the municipal work and issues opinions on all the issues about which the Municipal Council makes decisions. The Municipal Board also oversees municipal activities and municipally-owned companies. The Cultural Committee represents and has overall responsibility for the municipality's cultural activities, promotes coordination and development in the field of culture and contributes to cultural exchanges and interaction at a regional level.

Discussions first focused on whether the municipalities' decisions to become safe havens comply with the Local Government Act. In 2015, a precedent was set in the Court of Appeal in Sundsvall when Gävle Municipality took the decision in spring 2014 to become a safe haven for persecuted visual artists and to apply for membership of ICORN. The Moderate Party in Gävle protested against the original decision and the matter was adjudicated in the Administrative Court in Falun. The question was whether Gävle had exceeded the limits of what a municipality may do under the Local Government Act and if membership of ICORN involved taking a position on foreign policy. The Administrative Court decided that Gävle Municipality was not permitted to become a member of ICORN. The decision was appealed by the municipality to the Court of Appeal, where the municipality won. The Municipal Council's earlier decision would apply and Gävle became Sweden's first refuge for visual artists. This was the first time that the safe haven system was tested in court. While the legal process was ongoing, several other municipalities put their ongoing discussions about possibly becoming safe havens on hold while awaiting the decision concerning Gävle. The system has though again been taken up with revitalised energy in the wake of the legal verdict.

Selection methodology

In March 2010, the City of Malmö established its Safe Haven programme. Before Malmö welcomed its first safe haven guest, the Iranian author, journalist and women's rights activist Parvin Ardalan, in April 2010, a large network of contacts was built up. An information meeting was held at which the Malmö Cultural Support (Kulturstöd) unit provided details about the basis for and fundamental principles of the Malmö Safe Haven programme, as well as about related issues such as confidentiality. Malmö Cultural Support then continued to work actively to strengthen and develop the network around the guest author. The strategy proved to be successful and has been highlighted in various ways in the safe haven network. The Cultural Administration's development unit is now centrally responsible for Malmö Safe Haven, in close internal cooperation with the City Library.

The prevalent model for selecting the safe haven guest is that ICORN is provided with details of the aspects that the host (city, municipality) considers to be specific for that location, whereupon ICORN's officials look for matching candidates in their records of people with a need for protection. Based on this, the host is provided with a list of professional artists, and then selects, in cooperation with ICORN, the person who is to be offered a residency for the next two years. There was a desire in Malmö to develop a different method for selecting guests for the safe haven programme and a decision was taken that the choice of safe haven guest would be done in cooperation with ICORN, but that the Cultural Administration would also "explore the possibility of inviting some kind of peer/interest group consisting of representatives from cultural institutions in Malmö and from the independent literary cultural scene". The group should "constitute a basic network that offers a peer platform for the safe haven author, as well as possibly being involved, in the future, in the selection based on ICORN's proposed new safe haven authors."

The decision meant that Malmö Cultural Support was given responsibility for putting together a local networking group with representation from various parts of the independent cultural scene and other relevant bodies. This has been incorporated into the methodology and will continue to apply in the future. Prime criteria in the creation of the networking group is whether the participating individuals have been or will be engaged in the safe haven programme and that the group is broadly composed; one aim is to encourage members' involvement with the next guest. The members who are not involved as part of their normal work or duties receive a fee for attending meetings.

One of the aims of providing safe haven guests with access to a network in the independent cultural scene is to create a distance to the municipal officials. "It is always a strength if a regime-critical person, who may lack confidence in authorities, is not just invited into situations by the authorities themselves. I think that ensuring that one is not accountable to or otherwise dependent on the host is of relevance to a person in a safe haven. In order to have artistic freedom, one should feel a certain degree of independence," (Fredrik Elg, Acting Development Manager, City of Malmö). Malmö considers it to be one of the key priorities to ensure that there is a strong collegial and social base for those who come to the city. There is also an awareness that the safe haven guest's perspective may vary depending on whether it is official, institutional or "activist" assistance that is preferable. Previous safe haven authors have testified that a good infrastructure in terms of social and collegial contacts may also be beneficial in future applications for residence permits or for renewing work permits.

Prior to welcoming a safe haven guest, a safe haven coordinator is appointed, who is also the convener of the network group. It is jointly defined what Malmö can offer in terms of expertise and other, larger networks. Based on this, ICORN draws up a list of several candidates that match Malmö. Using this list, the coordinator and the responsible institution manager develop a proposal regarding the safe haven guest. The proposal is presented to the Cultural Committee, which then makes a decision. As the process involves the safety of individuals, the matter is subject to confidentiality.

In the documents forming the basis for the Culture Committee's decision on the specific modalities, the importance of the safe haven guest having the coordinator's support when exiting the programme was underlined, and that time (around 6 months) should be provided in order to evaluate each safe haven period before the next one begins. However, there must also be a mechanism for accelerating processes if this is made necessary as a result of the safety required by the coming guest, as this is an inherent part of the safe haven programme.

Parallel programmes

Malmö has thus had an expanded safe haven programme since 2014. Malmö has been a safe haven for persecuted writers in the ICORN system since 2010 and expanded this with the addition of another programme in 2014, i.e. a writer and a musician are hosted in parallel. In October 2014, a musician from Egypt was welcomed, and in May 2015 a writer from Nigeria arrived. The aim is to address the issue of freedom of expression from several directions, and to enhance the city's cultural life with the presence of several international activists, which is considered to be important for Malmö's diverse and international population. The first two safe haven authors have clearly influenced the public debate at the local, national and Nordic levels. Both of them have applied for and been granted permanent residency in Sweden and are staying in order to remain a part of Malmö's cultural life and to contribute their knowledge and experience regarding the safe haven programme and other prioritised cultural initiatives (e.g. via the project Women making history, <http://womenmakinghistory.tumblr.com/>). The interaction with other artistic areas has led to other

interest organisations in Malmö, for example, in the areas of film and cartoon drawing, showing an interest in participating in safe haven activities.

Malmö University wants to further develop already ongoing cooperation with the Malmö Safe Haven. The university is a member of the international Scholars at Risk network, which is based at New York University. The network brings together approximately 300 institutions from around the world as members, including seven in Sweden. The further development of cooperation could, according to Malmö University, involve coordinating practical aspects for conducting joint activities.

Malmö's experiences are also used to find new ways of working with safe haven issues internationally, including in the South African ICORN Project in a "sibling exchange" with Cape Town. The project demonstrates the holistic approach that is part of Malmö's specific profile in safe haven issues, in which everyone works together regardless of roles, hierarchy or organisational affiliation.

Region Skåne's role regarding safe haven issues

Region Skåne has been a member of ICORN since 2010. This membership fits well with the region's cultural policy, which aims to ensure that the region "contributes to a dynamic, open and democratic society characterised by respect for artistic freedom and the right to freely express one's opinion." The intention is to form a regional network of municipal authorities that want to provide a safe temporary residence for persecuted cultural creators. In the Skåne region, the Malmö, Lund and Helsingborg municipalities have so far decided to be safe havens.

The region's cultural plan

Region Skåne's role in working with safe havens in the Skåne region is stated as being to

- increase awareness of the concept of safe havens in order to get more stakeholders involved
- help municipalities that want to become safe havens
- coordinate contact with ICORN, PEN and the Swedish Arts Council
- create and strengthen networking regionally, nationally and internationally
- organise and support outreach activities
- help give authors access to social and peer-group networks
- document and disseminate knowledge and experience

The aim that Region Skåne should "promote coordination and increase awareness of the safe haven programme in Skåne" is defined in the region's cultural plan that was adopted in October 2015, which will apply from 2016 to 2019. This also notes how a safe haven programme can enrich the local cultural life and contribute to internationalisation. "By becoming a safe haven, a municipality can provide a persecuted artist - who cannot work freely in their profession in their home country - the opportunity to pursue their creative work and at the same time enrich both the artist's own oeuvre and the host municipality's cultural life. The hosting may also contribute to the internationalisation of local cultural life "(01.10.2015, File No. 1401196). The choice of the word artist shows that the region supports the broadening of the safe haven work that is being carried out nationally and internationally in order to include all types of cultural creators. Region Skåne has also decided to offer safe haven guests medical and dental care on the same terms as other inhabitants of Skåne.

Varying levels of commitment

When Region Skåne discussed safe haven issues (in relation to this report) in autumn 2015 it was concluded that the commitment that was apparent when Malmö became a safe haven in 2010 was based on a committed Cultural Committee chairperson who took special responsibility for the issues and an enthusiastic and goal-oriented commitment from the City of Malmö. Seminars were organised, municipalities were encouraged to become havens and there were funds allocated in the budget for this. Author visits and exhibitions were also funded. Today there is no specific money that can be applied for in order to pursue safe haven activities. The commitment at the regional level has alternated between the local government official and the political level, and also citizens' initiatives. Today, two of the local government officials affiliated to the fields of literature and music are involved in safe haven issues.

There is a roller coaster nature in the municipal governing body resulting from changing political preferences. Landskrona is highlighted as an example of where the process has been stopped since the Sweden Democrats Party gained a pivotal position in the municipal government. Region Skåne stresses the possibility of several municipalities cooperating to establish a residency, which would result in less sole responsibility having to be taken by individual

municipalities. It is apparent that the municipalities that have discussed the issue think it is important to quickly become established in a safe haven context, nationally or internationally.

Encouragement, stimulation and support

From a regional level it is perceived that the municipalities in Skåne have a greater need for individual, hands-on assistance than for the public information sessions. Although there are currently no funds set aside specifically for safe haven initiatives, Region Skåne highlights the fact that the municipalities are welcome to apply for development grants for safe haven processes, and that the existence of more safe havens in the region is desirable. Municipalities that want to become members of ICORN pay a lower membership fee because of the already existing regional membership.

It is very clear that Region Skåne wants to play a larger role in safe haven issues. Among other things, the model currently used by the Västra Götaland region is being examined, with this specifying that the region has a central role as a coordinator of the municipalities that are, or are considering becoming, safe havens. It is also being examined how other forms of residency activities can interact with safe haven initiatives and what form international cooperation can take in the area. Some regionally-funded activities are discussing creating their own residencies outside the scope of the municipal activities, e.g. Seriefrämjandet / The Swedish Comic Association. Region Skåne is also examining how the region-owned institutions Skåne Dance Theatre, Malmö Opera and Film in Skåne (and Musik i Syd – a regionally-financed institute with a politically appointed board of directors) can become involved in safe haven activities.

How Region Skåne can help contribute to giving people in a safe haven residency a higher profile is on the agenda, as is what should be done for safe haven guests after their residency expires. Other issues include how upper-secondary schools can establish contact with these people, how better opportunities for the translation of literature can be created and how the questions should best be handled internally. The 2016-2019 Cultural Plan states that "Region Skåne wants to develop the expertise and coordination infrastructure that make it possible for Skåne to become a region in which the safe haven programme constitutes an element not only in large municipalities but also in small municipalities."

SAFE HAVEN MUSICIAN 2014-2016: RAMY ESSAM, EGYPT

Why Ramy?

Ramy Essam (born 1987) is a rock musician, singer and song writer who was born and grew up in Mansura, a city of around 440,000 people on the banks of the Nile in north-eastern Egypt, approximately 120 km from Cairo. Ramy studied architecture and was a talented visual artist, but was set on music from an early age. After being encouraged by his older brother, he travelled to Cairo with his guitar in spring 2011 in order to take part in the protests in Tahrir Square.

Protest songs in Tahrir Square

With new protest songs designed to arouse the will to continue the struggle for freedom and provide renewed energy among the masses, he moved between the different camps that had formed in the square. A small stage was created for him. With a song that encouraged President Mubarak to resign, Ramy got several hundred thousands of people to sing along together. The song *Irhal* (Leave) was subsequently voted one of the most world-changing songs ever by the British magazine *Time Out*. When the Egyptian army dispersed the crowds in the square in March 2011, Ramy was captured, arrested and tortured. Before that he had appeared on national and international news programmes, for example in an interview on CNN's 60 minutes, and become a well-known name (the CNN interview in Tahrir Square was postponed a number of times as Ramy was busy with protest actions, and when it was eventually filmed it was done in short sequences as Ramy needed help with speaking English).

Beaten and humiliated but still determined in his mind, Ramy was released. After taking a while to recover, he continued to work with music as a tool in the fight for freedom, but was quickly silenced by the authorities. In the same year Ramy became known in Sweden when he received a scholarship from the organisation SKAP - The Swedish Society of Songwriters, Composers and Authors - in cooperation with the Danish organisation Freemuse (see below) and the Arts Council in Sweden, for his efforts for democracy during the Egyptian revolution. Freemuse became interested in Ramy's story when the organisation became aware of the threat he faced and was at the same time of the opinion that he was a voice that needed to be heard. In close dialogue with the City of Malmö, preparations were initiated to welcome Ramy as a safe haven guest in autumn 2014. The process of getting him to Malmö started in June 2014. He formally applied to ICORN for refuge, and after an evaluation his application was approved when the need for refuge in a safe haven had been formally defined. He arrived in October after first taking part in a short-term residency at HIAP in Helsinki (see below), as an avoidance manoeuvre, while his application for Malmö was in its final stages.

Ramy Essam doesn't usually write his own lyrics but takes them from contemporary composers of text, poets or older Egyptian lyrics. He gathers inspiration from other freedom fighters from the country's thousands of years of history and is constantly seeking his identity through the past and present. The songs are performed in Arabic, but it is planned to also create songs in English.

Freemuse – a key player

Freemuse – The world forum on music and censorship – is an international membership organisation that works to promote and defend the artistic freedom of musicians and composers worldwide. Its head office is located in Copenhagen, and it is one of the organisations that have a UN Consultative status, provided to organisations with special knowledge. The organisation has also been consulted and contracted by the UN Special Rapporteur in the field of cultural rights and by UNESCO. Freemuse has been operating since 2000, after an establishment process that started in conjunction with the first International Conference on Music and Censorship, which was held in Copenhagen two years earlier. The alarming situation with the spread of music censorship and the ongoing threats to musicians resulted in the conference delegates wanting to create a joint organisation. Freemuse was thus formed on a strong basis of needs formulated by professional musicians, journalists, scientists, record industry representatives and protectors of human rights. The organisation's guidelines are based on the specific points regarding musicians and composers that are defined in the UN Declaration of Human Rights.

Freemuse focuses on the area of music, but since 2011 it has also had a broader scope of work that includes other artistic forms of expression. Financing comes from, among other channels, an agreement with the Swedish International Development Cooperation Agency (SIDA), the Norwegian Ministry of Foreign Affairs as well as investment funds and foundations. Currently (Nov. 2015) no government aid from Denmark is received. Freemuse in 2011 initiated the international network Artsfex, which consists of human rights' defenders, artists and cultural organisations worldwide and which collaborates with ICORN. There is a good dialogue with organisations such as SafeMUSE – the Safe Havens Music Initiative in Norway and the Helsinki International Artist Programme (HIAP) in Finland. Freemuse considers itself to be the only international organisation that can compile case lists of persecuted music creators and verify their cases. Occasionally it even attends court cases. This means that the general overview of

persecuted musicians worldwide is unique. Freemuse therefore can be a great resource for identification and assessments in the initiation process of a safe haven.

The organisation is happy to offer advice on identification and matching – which for example can involve defining what the municipality can offer in terms professional networks and conditions, what kind of music can be appropriate and what form the local facilitation opportunities take. Freemuse states that its strength lies in having a well-established methodology that includes extensive knowledge, strong networks, attendance at conferences, and a multi-focus perspective that takes into account all relevant parties, so that reception of the guest is clear and concrete. Its human rights perspective is a fundamental element, to which is added risk analysis and the chain documentation - monitoring - action.

Already in 2008 Freemuse contacted ICORN in order to advocate the inclusion of artists, other than writers. At that point it was not a priority for ICORN to broaden the system, so in collaboration with SafeMUSE a lobbying process for safe cities for musicians started.

Cooperation between Freemuse and the City of Malmö

In conjunction with a networking meeting in Uppsala in 2014, Freemuse met representatives of the City of Malmö. It noted that Malmö was prepared to work with the development of the safe haven issues, which also involved broadening the safe haven programme to include more forms of artistic expression. In the City of Malmö, Freemuse therefore found a reliable and strategic partner with a vision. Together, with strong support from the Swedish Arts Council and with ideas of a parallel network to ICORN to meet the need of safe havens for others and writers, the parties formulated and proposed development initiatives for ICORN and the rest of the safe haven network. In connection with this ICORN decided to broaden their scope, at least for a test period.

When the City of Malmö in spring 2014 was ready to provide a residency for a musician, they turned to Freemuse to discuss the options. Ramy Essam was the strongest candidate, but as ICORN wanted to use PEN as a verifying partner (mainly because of current agreement with the Swedish Migration Office) the process was delayed. Freemuse had followed the emergence of Ramy Essam in recent years, documented and verified his troubled journey, and knew that he would have to leave Egypt to continue with his musical activities - music that had proved so important to so many people, even to the point that as an artist he had been called the "soundtrack of the revolution" in the international media. Ramy was at that time not working professionally as one would define it with Swedish measures, which is a requirement for provision of a residency via ICORN, and he had little knowledge of the international music industry outside Egypt. Despite that, Freemuse still made the assessment that, as a well-known musician in his region and considering the international visibility he had already received, he could fit into a safe haven existence in Sweden. He had already released two albums and had a large fan base. The fact that his music was needed in the struggle to make Egypt democratic was quite clear. And the threat hanging over him was equally obvious - he had been silenced by the authorities, the military and the police.

Joint deliberations

When Ole Reitov visited Ramy Essam in Cairo, Ramy's status as a public person was palpable. A walk together across Tahrir Square resulted in many meetings with people who came up to Ramy and wanted to talk about his music. Ramy took the time to talk to everyone. He saw the importance of each individual. Together with a strong stage presence it was Freemuse assessment that he had the potential of reaching an international audience outside Egypt. A risk that Freemuse saw was that the confirmation Ramy received on a daily basis from the people in Cairo, with its 18 million inhabitants, would cease if he was in a safe haven residency - no one would recognise him on the streets and he would lose a lot of the daily attention. However, the strong social skills shown by Ramy, and his experience with meeting many new people every day in combination with his use of social media, gave the impression that he could quickly utilise new contact opportunities and find like-minded people.

An important aspect in the matching of artists and safe haven locations is, according to Freemuse, that it must also benefit the city. After discussions between Malmö and ICORN, Malmö and Freemuse, it was decided to offer Ramy a safe haven in Malmö, which was considered to be an appropriate city because of its size and diversity, its proximity to Copenhagen and Freemuse, and its good transport links. Malmö was also aware that Ramy would have been able to travel freely in order to broaden his career, which at that time mainly revolved around being a protest singer, albeit with international reach. Experts in the field of music in Malmö were brought in as consultants to help identify Ramy's opportunities, with these including the artist Mikael Wiehe, who has extensive experience of how music can affect politics and how it can appear in the circles that arise as a result. The hip-hop artist Khaled Harara (who was offered a safe haven as an author in Gothenburg before the system was open to musicians) was also an important source of knowledge and experience.

Another factor that was crucial for the proposal to the City of Malmö to take Ramy Essam was that, although he had certainly been through something very traumatic, he did not seem traumatised. However, there was concern at

Freemuse regarding the placement; neither Sweden nor the safe haven system can ensure the safety of public figures who are and who want to keep being social provocateurs. An element of the dark forces of racism and hatred can be found everywhere, even in Malmö. This is a key issue for the safe haven system and was discussed in depth by Malmö and Freemuse before Ramy's arrival. Offering a safe place to continue working while knowing that the person's safety is not completely guaranteed is problematic, in the opinion of Freemuse. The City of Malmö drew up a security plan with an acknowledgement that it had to keep "an ear to the ground". Ramy was clear with the fact that he wanted to continue being a public person. A secret identity was never an option. All communications regarding Ramy's arrival were kept confidential and his address is still kept secret. Security doors and windows were installed in his flat - "he must feel safe in the place where he sleeps," stated the City of Malmö.

Half way through the residency

From Cairo to Malmö via Helsinki

When Ramy Essam came to Malmö in late October 2014, he had braved the risk of being captured by the police when he left Egypt by plane from Cairo, where he was assisted by airport staff. As a result of a commitment by the Finnish organisation HIAP, his time outside Egypt started with a month's stay at a residency in Suomenlinna in Helsinki before travelling on to Malmö. Here he swapped chaos for peace for a few hours at least, but then Egyptian government supporters appeared at a concert in Helsinki to protest against Ramy. His importance for the Egyptian struggle for freedom was thus immediately visible even in a country far away from Egypt. He arrived in Malmö one afternoon a few days later and was welcomed by his contact at the City of Malmö. In the evening, a few people from the network group met at Moriskan in Malmö, and the very next night Ramy was eager to visit a concert and meet new people. The approach used by the City of Malmö was to let the initial period of the residency provide guidance regarding for the professional conditions that Ramy Essam may need. And that's where his two-year safe haven residency started.

International career as a strategy

When talking with Ramy Essam, there is one thought that he has that is more important to him than anything else - that he will return to Egypt and use his music to continue the struggle for freedom in his home country. He is very dedicated and makes his plans in the knowledge that he may end up in prison as soon as he returns home. With one year of the residency having been completed, Ramy has the following situation. He lives in a flat in Malmö. After a process lasting several months, which is much longer than normal, his two-year-old son and his son's mother received a visa to be able to visit Ramy in Sweden, and they have arrived. An incident in Cairo where one of Ramy's friends was approached by the police and where the son's name was mentioned made Ramy start the process of getting his family to Sweden. He intends to request a residence permit for a further year after his residency ends, in order to be able to remain outside Egypt until he turns 30. This is to avoid Egyptian military service, which he believes would send him straight to a military prison with little opportunity for fair treatment.

One objective of the period in Sweden is, apart from continuing with his musical creativity in pursuit of freedom for his country, to establish an international career, so that the risk of being imprisoned is reduced before he returns to Egypt. The possibility to travel freely with Swedish passport during the residency is an important part of this. During its first year, Ramy was invited to play in Finland, Norway, Denmark, the USA, Germany, Austria, the Czech Republic, Holland, Belgium, Great Britain and Lebanon. He has also had the opportunity to visit his mother and sister in Dubai. The journeys have involved individual performances, lectures, public talks or small tours and have often led to the establishment of new contacts that have been decisive for his choice of direction.

One of the contacts Malmö had informed in advance about Ramy's arrival led to Ramy immediately being involved in a tour in Sweden with other musicians with non-Swedish backgrounds - Best of Sweden. During this tour, Ramy met a musician/producer and an agent, who subsequently offered their services together as a management and record company. Ramy is thus now associated with Kiyou Management and the booking agency MTA Production in Stockholm, has a record contract and receives invoicing assistance.

During a US tour arranged by a guest professor at, and supported by, Lund University, Ramy participated in a series of discussions with music performances. Here he established contact with his idol Tom Morello of the band Rage Against the Machine, and Morello's newly started company Firebrand Records - A New World in Our Songs.

We are living in an era of significant protest. In recent years, people around the world have surprised each other with their courage, strength, and willingness to stand against injustice, militarism, and corruption. And where there has been protest, there has been music. Born from these times, Firebrand gives a platform for such voices.

We know that music alone does not change the world, but we recognize that it is an integral part of the movements that do.

<http://firebrandrecords.com/>

After a dialogue and discussions between Firebrand, Ramy himself, SKAP's lawyer and Kiyou Management, there is soon a contract in place with the US company. What that could mean in terms of establishment in the US market remains to be seen in detail, but it will certainly help Ramy to increase his international visibility in one way or the other.

In spring 2015, Ramy Essam and his story were mentioned prominently in the magazine *The New Yorker* and the web magazine *Buzzfeed* (with a headline with which Ramy would rather not be associated).

The New Yorker: <http://www.newyorker.com/news/news-desk/hero-tahrir-square-comes-new-york>
Buzzfeed: <http://www.buzzfeed.com/dipeisner/ramy-essam-needs-to-stay-famous-so-he-doesnt-get-killed#.ym68Q3O2o>

Management and record company

Kiyou Management is run by the producer Henrik Lillsjö and the musician Andreas Unge. Together they cover the functions of being Ramy Essam's manager, project producer, music producer and artistic director. Kiyou Management creates all the content and plans Ramy's activities, which are booked by the cooperation partner MTA Production. It is made clear that the relationship and strategy is long-term in nature (the details of the contract are confidential). An important task is to ensure that Ramy receives market-appropriate fees for his artistic work. There are high hopes regarding his remaining residency period. A series of gigs in several countries is planned, as well as recording with a full band and releasing an album. Some of Sweden's finest musicians in their genres are involved in the recording work. Kiyou Management is investing its own funds in the venture and strongly believes in the viability of an international career for Ramy. "The work with Ramy has reminded us of how important management is for artists. Management facilitates artist development and provides better opportunities to both make a living from music and to be able to pursue one's artistic ideas. I think the future is bright. Ramy will have completely new opportunities to do things as a professional artist, especially as a rock performer with a band," says Henrik Lillsjö.

Indeed, in cooperation with Kiyou Management, Ramy Essam already has access to professional, international promotion, public funding as a result of the applications made by the management, worldwide distribution, a network of contacts to some of the best musicians, professionally produced recordings, etc. as a safe haven artist. "It's probably quite a difference from October 2014 when he first arrived..." says Henrik Lillsjö. He also notes that, already during the first year, Ramy made a huge impression at the national level, in Swedish cultural life, as well as internationally. Ramy sometimes makes up to ten appearances a week, establishes new contacts all the time, and receives offers about theatre and film roles, as well as TV appearances (for example the prime time SVT travel quiz show *På spåret* that was broadcast in January 2015). "All this will continue to grow in the future," states Lillsjö. However, he sees a challenge in obtaining continued strong funding. "A professional venture requires a lot of capital. **Within a few years we think that Ramy will be one of just a few Arab rock stars and will be an innovative force within the genre of Arabic rock. This is thanks to Sweden, the safe haven programme and us. ...and many others. Everyone is important.**" Kiyou Management believes and hopes that Safe Haven Malmö and everyone involved with Ramy will be pleased with the dynamic push that Ramy Essam's safe haven period has provided; a very successful venture involving a person who resonates around the world. In Kiyou's view, a decisive factor is the interaction between non-profit and commercial entities, which works very well in this context.

Local visibility

Together with the journalist and Sveriges Radio's Egypt correspondent Cecilia Uddén, Ramy conducted a series of talks - on *Imprisoned Author Day* in Malmö City Library and on a regional tour of Skåne directed by the Swedish Workers' Educational Association (ABF). In Malmö he has performed in his own concert, in conversations and on stage with other artists such as at *Panora*, *Moriskan*, *Victoria Theatre* and *Malmö LIVE*.

In a collaboration with *Theatre Foratt* - a theatre in Malmö with an international perspective and content relating to areas of social debate - a show based around Ramy's music is being developed, in which he will also act. Offers to appear in Swedish feature films have also been received.

Ramy Essam has also been able to establish contact with several friends from the Egyptian cultural scene via other cultural events held in Malmö, such as the *Malmö Arab Film Festival* and workshops regarding the cultural scene in the Middle East. Here he also got to know about the criticism against him and his struggle that was coming from some quarters, and has had an opportunity to respond to the criticism in a neutral location.

Possibility to study

As soon as he arrived in Sweden, a meeting was arranged at the Malmö Academy of Music at which the safe haven issue was raised and updated, and at which the City of Malmö and Ramy Essam were given the opportunity to describe Ramy's need for and interest in education and further development. Just a few days after it became known to the outside world that Essam was participating in a safe haven residency in Sweden, there was massive criticism from sections of his large fan base (including about 800,000 followers on Facebook). Some of those who had been his fans were outraged, as it gave the impression that he, as their voice, had abandoned them. The criticism was countered with a press release in which the reason for Ramy's stay in Sweden was stated as being mainly to study. In connection with the announcement, Ramy also expressed in the media his delight over the "chance to get a new start" in Malmö, "especially as it also means that for the first time I will have the chance to educate myself in music" (Sydsvenskan, 2014). He also clarified the fact that he would "continue to make music and be an ambassador for the Egyptian revolution".

The Academy of Music put together a tailor-made course programme alongside the normal courses of education in order to support the City of Malmö in the first safe haven programme for musicians and to enable Ramy to further develop, which it was thought would strengthen his chances of pursuing a successful international music career while helping to make his eventual subsequent return safer. The individual study plan was based on a rock profile and requests for studies in the areas of singing, guitar and stage performance. The Academy of Music also saw how it could make their networks within the genres available, and initiate discussions in its courses e.g. Music Management, about artistic freedom further down the line.

As the courses of study were beginning, requests were also streaming in asking Ramy to be involved in various projects. It became difficult to practice while focusing on the studies. Some courses were pursued, but the study plan eventually came to grief in the dense schedule of trips, tours and recordings that filled the calendar. It must be stated that the Academy of Music's offer and set-up was very generous, but it quite quickly became apparent that Ramy perhaps did not have so much need of the networks that the school could offer. The Academy of Music's management team considers it to be regrettable that the study plan did not work out in this case and that Ramy could not pursue and complete it. However, it considers that its commitment was the right thing to do and that it could be repeated in connection with other, future safe haven musicians.

Ramy himself is aware that he was offered something going beyond the ordinary in terms of the study plan, and has great respect for the Academy of Music's staff and work. The aim is to re-establish contact and give back something from his experiences at some point in the future.

Expert support from SKAP

The Swedish organisation SKAP – The Swedish Society of Songwriters, Composers and Authors – is an interest organisation and a key stakeholder regarding safe havens for musicians. The organisation actively pursues lobbying work, has a broad range of activities for its members and is the principal of the Swedish copyright management organisation STIM (Swedish Performing Rights Society).

Safe haven musicians in Sweden are offered membership in SKAP during their stay in Sweden, thereby gaining the same benefits and networks to which other members are entitled. SKAP helps them establish contact with the music industry and get legal help. In Ramy Essam's case, there is a considerable need for expert assistance due to his accelerating international career and the amount of music that is being released in different markets. SKAP is generous in this regard, especially with legal help concerning the signing of contracts. The organisation is also available as a sounding board in the confusing perspectives that a safe haven artist may have regarding what is beneficial in the short and long term. SKAP's management has invited Ramy to appear in stage-based discussions and music performances in conjunction with events that have made him visible in a positive way both in the music industry and regarding democracy issues both internationally and in Sweden, for example on stage with the Swedish Minister of Culture at the ISPA (International Society for the Performing Arts) Congress held in Malmö for leading persons in the world of performing arts world and at side events to the Polar Prize Award Ceremony in Stockholm.

In 2011, SKAP arranged the Right! Freedom of Music and Speech conference in Stockholm in order to highlight the issue of artistic freedom in music. The conference was also the start of a joint project between SKAP, the Swedish Arts Council and Freemuse to work towards the extension of ICORN's safe haven program to include music creators. In autumn 2013, Stockholm, Malmö and Orsa announced that a political decision had been made to include musicians. However, so far (November 2015) only Malmö has taken a musician. (Gothenburg has also taken a music creator, Khaled Harara - a hip-hop artist who on his arrival in Sweden was classified as an author as the texts were prominent in both his creativity and the threat to his safety. Khaled Harara got his residence after an intervention from Freemuse and Reporters Without Borders.)

SKAP notes that there is a great need for safe havens for music creators. It is noted in this context that Freemuse registers over a hundred cases of abuse carried out by governments or authorities in a large number of countries each year, and that harassment, the banning of being played on the radio or appearing on stage and imprisonment are common. In 2012 the UN Special Rapporteur signed Freemuse's Ole Reitov as consultant to write a background report for the first UN global report on artistic rights. SKAP's Chairperson Alfons Karabuda was invited as part of an expert panel to qualify the background report further on issues regarding copyrights/authors rights. The first UN global report on artistic rights was then published in 2013.

Art constitutes an important vehicle for each person, individually and in community with others, as well as groups of people, to develop and express their humanity, worldview and meanings assigned to their existence and development. People in all societies create, make use of, or relate to, artistic expressions and creations.

(The right to freedom of artistic expression and creativity, 2013)

The UN report states that artistic rights are human rights. SKAP notes that the issue is sensitive in some parts of the world, which has been noticeable in particular when representatives of some countries have chosen to leave the room during Alfons Karabuda's lectures on the subject in international situations. Malmö acting as a safe haven for musicians has attracted a lot of attention outside Sweden, says SKAP. For example, at Africa and the Middle East's largest music festival and conference - Visa for Music 2015, at which SKAP participated.

The issue of freedom of expression is high on SKAP's agenda as it constitutes "a cornerstone of all artistic creation." The organisation also states that the right to their own words is not a given for music creators even in Sweden. SKAP highlights the importance of better knowledge regarding moral rights. It "ensures that creators have the opportunity to assert their rights to their own work." Copyright issues are an important aspect in the safe haven context as it is copyrights that give creators protection so that their works do not appear in unwanted contexts and are not used in an offensive manner.

Special review of applications for safe haven artists at the Swedish Migration Agency

Safe haven writers have had a special status at the Migration Agency since 2011. At the beginning of the agreement, it only covered authors and the processing times were short - about a month. This was intended to enable municipalities to make quick decisions, in order to be able act in response to threats against an author and be able to offer refuge in Sweden at short notice in acute situations. A practical solution for smooth handling was developed and applied. By 2015, processing times had increased from one month to around a year, and the large flows of refugees coming to Sweden will lead to further delays.

According to the regulations at the Swedish Migration Agency (in 2015), the category of profession has been extended and is now called safe haven artists. The agency includes "journalists, musicians, filmmakers, playwrights and other professional writers and artists who are persecuted or threatened because of their work and therefore need a safe haven" in the group of such artists. The artist and any accompanying family members need to apply for residence permits, which the Migration Agency can grant for up to two years. The permit provides the safe haven artist with "the right to work with their profession and assignments that are directly associated with it, such as lectures and participation in editorial contexts". Artists who want to do other work in addition to this are referred to the application for a work permit under the ordinary rules. Artists apply for residence permits from their home countries. In practice, the host municipality or similar can assist in the application process. An invitation from the host municipality and a guarantee of the covering of living expenses for the two-year period are required in order for the application to be approved.

The national perspective – widening of scope

The Swedish Arts Council is the authority that is assigned the task of promoting cultural development and accessibility. The starting point for the Arts Council's work is the national cultural policy objectives (2009), which are intended to ensure that "culture is a dynamic, challenging and independent force, with freedom of expression as its underlying basis".

The Arts Council shall also "promote the role of culture in freedom of expression and democracy in the international arena", "work to achieve more safe havens for persecuted artists and to enable the safe haven artists who are in Sweden to get a greater opportunity to become part of public life", and to implement this "in cooperation with the relevant authorities and organisations in civil society as well as with local governments" (regulatory statement 2015). In a series of assignments contracted by the Ministry of Culture, the Arts Council has had a special responsibility for widening the scope of safe havens to include a wide range of types of expression. The conference Safe Havens for Artists - A Nordic Perspective, which was held in Malmö in 2013, was the culmination of extensive diplomatic work. The meeting of experts gathered knowledge about the safe haven issue and led to a series of subsequent

decisions, such as that Malmö and Stockholm decided to widen their programmes, the government changed its regulatory statement to state that the Arts Council should support "safe haven artists" and ICORN's General Assembly took the decision to attempt to broaden the scope.

Details of the programme and comments from participants are available at: http://www.kulturradet.se/safe_haven

Funding can be applied for from the Arts Council for specific safe haven activities. The agency has also produced a handbook for Swedish safe havens, the aim of which is to "facilitate the havens' important work and encourage other Swedish towns and cities to become safe havens for writers and other artists who are threatened in their home countries". The handbook (which was updated in autumn 2015) has been put together with the help of safe haven coordinators and guests, the Swedish Association of Local Authorities and Regions (SKL), ICORN and PEN Sweden. See <http://www.kulturradet.se/sv/Handbok-for-fristadsforfattare/>

Sweden has had a national coordinator for safe haven issues since autumn 2015, which is currently located at Det fria ordets hus (Free Speech House) in Växjö.

Government grants for safe haven musicians

There are several examples of how guest artists have been able to take advantage of public funds for culture in collaboration with Swedish project partners. There have been several opportunities for Ramy Essam to apply for public funding. He has been helped in this by his management team and other sources of administrative assistance. After a year in the residency, Ramy was granted, via Kiyou Management, the Arts Council's activity support for independent groups, support for international cooperation projects from the Swedish Performing Arts Agency for "International tours and workshops with safe haven musician Ramy Essam and professional bands in Scandinavia, Europe, the Middle East and the United States." In addition, Theatre Foratt in Malmö was granted funding for collaboration with composers with the aim of using music by Ramy Essam for a joint theatre production in which Ramy would also appear.

The professional network

In the City of Malmö's methodology for the reception of safe haven guests it is already clear when the decision is taken that the right conditions for and need of networks are unique for each individual safe haven guest. Before Ramy Essam arrived, people were contacted that together could constitute a social and professional network tailored specifically for him (see above). However, it was considered that the considerable amount of work required regarding making actual contacts must be based on the safe haven guest's own activities, and that efforts regarding the contact network should be based on the musician's own specific direction in his professional activities, but that the existence of some key people would make a good foundation.

Activation and specific focus

A large network that is just waiting to be activated can feel like a weight on one's shoulders for a safe haven guest in the middle of the inner turmoil that often prevails, professionally and privately, on arrival. It can be difficult for the host city to determine in advance how the person will *actually* be able to benefit from the contacts and information once he/she has arrived. "It doesn't work to directly be introduced to a whole music world", states Freemuse. *Too* much work in advance regarding establishing professional relations can also create an unfeasible amount of work for a coordinator; in the beginning it may be tough for the safe haven guest to meet too many new potential contacts, so expectations are placed on the coordinator to help out, which is rarely doable in any significant way in terms of either time or policy. There is a risk that the safe haven guest would not realise all the work that has been done in advance, and that he or she in turn would be seen as being ungrateful, which could lead to a problem in terms of confidence in the person.

But Ramy Essam is very appreciative of the key people that he met right from the very start, as they have really helped him along the way. He mentions at regular intervals how important it was for him to meet some of the people carefully selected by the City of Malmö already on his first day in Sweden. These are people who had been brought in so that they could be available for Ramy when he required advice. They included some reliable and available friends, some key people in the City of Malmö's organisation and a few people who could be interesting professional contacts, and in turn contribute with their networks. Stable contacts that were also in place from the start also included Alfons Karabuda from SKAP and Ole Reitov from Freemuse, who both have good contacts with important international forums for freedom of expression and music creators' rights. Ramy also notes that a place to be able to practice and record is really important and that, if he looks back, it would have been very good to have even more recording facilities close at hand right from the very start.

According to Freemuse, it is a big demand to place on a safe haven to have prepared an international network in advance. A national network is good to have, and a local network should definitely be in place. It can also be difficult seen from both parties' sides to in advance discuss or have an idea of a safe haven guest's artistic ambitions beyond, in Ramy's case, the revolutionary ambition that dominated his work before his arrival. Ramy Essam's ideas on how he wants to form a new band, and take new directions in song writing and storytelling were, for example, not apparent before the residency period in Malmö started. For the future, Freemuse points out that "a local market in Egypt is not the same as an international market", and highlights the example of Youssou N'Dour, who often releases music in his home country of Senegal but does so more rarely internationally. A certain lack of solidarity in the music industry can be a problem for a safe haven artist when it comes to establishing networks, in the opinion of Freemuse. "There is solidarity in certain genres, such as hip hop, but this is lacking in others, such as in the world of rock."

Ramy himself notes that large urban environments have been decisive for him (even if Malmö is small compared to Cairo, as he also notes), and that it can be very difficult for a city person who is used to being around and creating their own job opportunities in a crowd, where things are happening around one all the time, to then continue their career in a more rural area. In such cases, considerably higher demands are placed on the host city in terms of actively establishing contacts, believes Ramy.

Prioritising among assignments

An important asset that Freemuse highlights is the ability of the musician to prioritise among the assignments that are offered. It is tempting initially to be involved in as much as possible, such as in Ramy Essam's case where requests have more or less flowed in all the time. But the variation is considerable - many people want to gain access to a silenced, known name who has suddenly had his gag removed. One example is a US tour that turned out to be questionably organised and the remuneration structure was diffuse, but at the same time a period in the USA at the very start of the safe haven period provided a sense of freedom and influence, and gave rise to valuable contacts that a year later have turned out to be one of the keys that Ramy Essam can use to build his international career.

Freemuse notes that it is excellent if the network around a safe haven musician can contribute to the musician's understanding and knowledge of how the different paths in the music industry work. The degree of knowledge-building and how it is implemented should be reconciled with the safe haven artist's expectations. In Ramy's case, Freemuse notes that he has received far more help than what would be considered reasonable for upcoming musicians. Many people around him get involved without any remuneration being paid (including Freemuse to a certain extent), in a way that seldom happens otherwise in the professional arena.

Stakeholders

So how could professional conditions and networking relating to safe haven musicians look? Prior to the start of the safe haven programme for musicians, the City of Malmö held a network meeting for parties that it considered could be particularly useful during the residency period and as part of the general discussion on Malmö as a safe haven for musicians. The meeting was held during the week before Ramy Essam arrived, in order to be able to provide as much information as possible about him and his situation to the participants, information which was not possible to share at an earlier stage for reasons of confidentiality and because of the ongoing visa application processes.

The focus of the invitation to the meeting was: "in order to ensure that our guest will get a good residency period in Malmö and be given the opportunity to make contact with a broad and qualitative network in his field of expertise, we want to invite you, together with other important people in the city and region, to an information meeting ". It was also made clear that the invitation aimed to provide information about the safe haven programme so that each organisation/institute could discuss in which way it wanted to, or did not want to, be involved, and to initially create an informal network on a voluntary basis.

During his first safe haven year, Ramy Essam has both needed and made use of all the aspects of the professional network around him.

- Practice opportunities in his home or in other premises
- Recording facilities, collaboration with studio and technicians on-site
- Help with applications for public grants, contact with authorities and similar
- Management or booking agencies for bookings, contracts and tour planning, long-term strategy
- Record company for recording and publishing of music
- Administrative support such as invoicing, taxes and fees etc.
- Collaborative platforms, clients and meeting places, such as regional music activities, institutions, cultural associations and cultural centres
- Venues and organisers
- Other musicians, concerts given by other performers

- Safe haven organisations for the safe haven-related issues, such as Freemuse, SafeMUSE
- Musician organisations for contact networks, industry knowledge and legal expertise, such as SKAP, unions, interest groups
- Introduction by Freemuse to the international human rights mechanisms, i.e. the office of the UN Special Rapporteur in the field of cultural rights and several UN missions in Geneva
- Coordinator and reliable friends to review and discuss work-related issues

Musik i Syd

Musik i Syd is the country's largest regional music institution and runs venues in Malmö (Palladium) and Kristianstad (Kulturkvarteret). The institution has offices in Malmö, Lund, Kristianstad, and Växjö, hosts a number of major festivals and carries out a lot of activities for children and young people. It annually produces, arranges and promotes around 3000 concerts, with a large number of these being for young people. A significant proportion of the activities involve international exchanges and development initiatives in the field of music. Musik i Syd is one of the institutions that has contracted Ramy Essam during his first safe haven year. In a Musik i Syd assignment, Ramy collaborated with the Malmö-based Vindla String Quartet and the American producer / sound engineer Mark Lowery in a site-specific work distributed digitally using GPS technology at the Möllevångstorget square in Malmö: "Irhal – moments from Tahrir Square. A story about the strong power of music", see a short documentary film at <http://www.musikisydchannel.se/osynliga-konserter/salar/>

Musik i Syd notes that it is important to distinguish between the various types of practical cooperation and a more overarching approach to issues relating to residencies, artistic freedom and the implementation of safe haven programmes in the region. There is a clear interest at Musik i Syd to be part of a future network relating to safe haven issues, primarily in terms of including safe haven musicians in the institution's ordinary activities (as has been the case with Ramy Essam). However, one needs good advance warning in order to be able to plan and provide high-quality initiatives. The more general attitude to safe havens and residencies requires greater support among the institution management. Regarding Malmö, Musik i Syd would like to have an invitation from the City of Malmö to discuss and establish specific forms of cooperation. It is not currently considered to be apparent what exact ambitions the city has regarding the programme.

ASSESSMENT AND THE FUTURE

How has the realisation gone?

It has gone well. The following points underline this assessment.

- Political decisions were taken and the safe haven guest arrived safely in Malmö.
- A coordinator and other contact persons were appointed and are available for the safe haven guest.
- A network with members of the independent cultural scene has been appointed, activated and met.
- Accommodation has been provided, and any problems have been solved along the way.
- The safe haven guest has received considerable media attention both in Sweden and abroad.
- The safe haven guest has appeared at local cultural venues.
- As a result cooperation with Safe havens and Freedom of expression/Human rights organisations in the Nordic countries (ICORN, Freemuse, SafeMUSE, HIAP), the safe haven guest has also been able to appear in the other countries and has contributed to the development work regarding several safe havens and to the visibility of cities that have invited musicians.
- The safe haven guest has settled in and made the best of his situation by being active and involved in various projects in Malmö, and by cultivating his international career and improving his knowledge regarding his own music-making and the music industry in general.
- The Academy of Music offered a personal course of study for the safe haven guest and provided access to its own network.
- The network surrounding the safe haven guest has jointly contributed to providing a strong foundation of activities and resources in terms of opportunities to perform, management, record companies, national and international tours, visibility through public discourse, visibility at national events (the national folk and world music gala at the Berwaldhallen venue, Polar Prize Ceremony / Polar Talks), legal expertise, appearance on Swedish Television (På spåret programme), public funding, etc.
- The safe haven guest has participated in important cultural-political activities, and been available in safe haven contexts, e.g. ICORN's annual meeting in Amsterdam, Malmö's safe haven exchange with Cape Town, Imprisoned Authors Today in Malmö, Music Freedom Day in Harstad, etc.
- His family has received assistance with visas and accommodation, in order to be able to come to Sweden.
- The safe haven guest has been able to make use of the healthcare benefits offered by Region Skåne.
- There is a plan for how to proceed after the safe haven residency in order to increase the safe haven guest's chances of achieving a secure existence and return home, as well as an active career.
- A safety net of people and positions at a high political level has been in touch with the safe haven guest during the residency period and can be contacted if problems arise.
- A meeting with all the other safe haven guests staying in Sweden has been arranged in order to enable an exchange of experiences.
- Questions regarding the content of the music that is produced and distributed are discussed, as are rights issues, and existing knowledge is utilised.
- Public funding has been applied for and granted for safe haven guest activities.
- Follow-up research regarding implementation has been conducted and reported.

The following points can be improved or rectified during the remaining residency period.

- The local network from the cultural scene could most probably be an even greater knowledge resource for the City of Malmö and for the development of the safe haven system if a number of meetings were to be held. The people can also be represented in multiple safe haven contexts as external expertise and a new set of eyes for examining the system.
- School tours have been planned but have not been carried out as the first performance was found to be weakly promoted among pupils, which made the safe haven guest uncertain and the tour was thus cancelled. There is still time and the opportunity to find ways for Ramy Essam to meet young people in the region.
- The City of Malmö wants a stronger regional presence and more formalised exchanges with Region Skåne with regard to safe haven issues. It has been noted that there is mutual interest in this (in November 2015, Ramy Essam will perform in conjunction with the regional cultural parliament), but that the forms of cooperation are not yet clearly defined.
- The safe haven guest's course of study was not pursued. It is important to value and encourage the Academy of Music's interest in and efforts with regard to the safe haven programme for musicians in terms of potential courses for future guests. There is considerable development potential regarding cooperation on safe haven matters, on artistic freedom and on the Academy of Music's ambitions regarding professional musicians who come to Sweden as refugees.
- According to ICORN, Freemuse is an invaluable resource for providing expertise in the field of music in relation to ICORN's work. According to Freemuse, they are happy to assist musicians and host cities that need help and advice in their processes, but cannot see how they can contribute to ICORN's evaluation work without the existence of a cooperation agreement that also includes relevant remuneration for work performed.
- Practice and recording facilities are, according to Ramy, the most important things in his everyday life. This has solved itself well for him, but he notes that opportunities should be created for possible future musical guests.
- Institutions, producers and organisations in individual areas of art many times sees themselves as important and natural partners in their fields, and might even expect a special invitations to dialogue. The host city, on the other hand, wants to build their networks more from interest and commitment to artistic freedom and human rights; the art area-specific is important, in this case music, but may in the long term work as secondary, as the art-specific competens is not present in the daily work. Various local perspectives need to be noticed as a basis for continued professional support for the safe haven programs. Dialogue and patience in order to achieve mutual understanding is necessary for good energy to surround future joint activities.

Challenges for the safe haven guests and his/her surroundings

Safe haven issues are complex in a number of ways and there can be many challenges for a safe haven musician and his or her surroundings. This section describes some of these under specific headings. The possibilities are of course also plentiful - for Ramy Essam, for example, to travel freely and make new contacts, to achieve a new kind of visibility, to create a cultural-political profile, to meet heads of state and diplomats who can act as a safety net when problems arise, to inspire others to promote democracy, to be involved in anti-violence contexts, to establish professional contacts and create paid jobs.

The soundtrack of the revolution and a management condition

The cooperation between an artist known as the "revolution musician" and a small management/record agency is a challenge for both parties. As a freedom fighter, Ramy Essam wants to be a contemporary and visible force in society, especially in his home country, by continuously releasing music for free on social media, by being there as a provocateur, and by being a truth-teller who gives new perspectives and an inspiration to others who want to bring about change. The management company wants to achieve credibility and good conditions for its artist. They think that the revolutionary efforts risk being "moments of fame" and want to build a long term career for Ramy Essam as a rock musician – with structures that work internationally which include recording, publishing, touring, expenses, fees

and royalties, but which still allow cultural-political work because of Ramy's safe haven status and special circumstances.

After his residency, Ramy plans to leave Sweden to continue his fight, but at the same time needs a stable career. He is aware that his path as an artist is special and believes that tailored solutions that go beyond the traditional work of a record agency should be possible. The management company needs advance notice in order to be able to do a good job for its artist so that it can invest in achieving success. The situation is certainly potentially win-win, but also risks ending up with two losers - one in prison, the other in dire financial straits. The solution? A good, open dialogue and a balanced view regarding the pace and out-reach, clear agreements that take into account the short-term and long-term and which are based on professional conditions, mutual understanding and goodwill.

In terms of genre, it is a challenge for Ramy Essam, the rock musician, to communicate his genre and the ambitions that he has with the music. As an Egyptian musician in Sweden, he is often easily placed in the folk and world music slot, which is something that bothered him at first, but which he has learned to handle. Goal-oriented efforts in cooperation with the management company are likely to strengthen Ramy Essam's profile as an artist.

Picture of reality in the glow of zero tolerance

The two years of which the residency consists is rarely sufficient time to feel at home, understand the structures of society, create comfortable routines, make new friends, find good professional contacts and form a good financial situation while continuing to be an artist that has been offered a safe haven. Amid all this there are also family issues and sometimes a traumatic past to take care of while thinking about what will happen after the residency period appears and decisions about activities are required.

A two-year period is also not sufficient time to embrace a new culture, especially when one's heart and struggle are located elsewhere, which in Ramy Essam's case is in his home country. The pressure of getting to grips with and working in new environments while being visible in the sphere in which he was at risk is a challenge to manage. This split nature includes a number of dualities, some of which can simply be observed by the surroundings and others that need to be explained and discussed. For example, in the spring of 2015 Ramy released the song Ashan Takhdoh (So You Can Take It) on YouTube. The video was directed by the successful artist Ganzeer and the lyrics were written by the young poet Mostafa Ibrahim. The lyrics (freely translated based on verbal presentation) "when there is no justice, use the rocks, and when stones are not enough, take up weapons" caused raised eyebrows in the City of Malmö as a result of the zero tolerance to violence in both Malmö and ICORN. So what did Ramy actually want to say? That fighting for freedom is a serious business and that the "weapon" has served as a symbol of power in Egyptian art through the ages. That he obviously does not himself support any acts of violence, but that he is an artist who reflects reality. "In Tahrir Square, we wanted to show the authorities that we can actually fight. It was meant as a warning to them that the people have this power. I wanted to mirror the situation on the street, and this was what we felt. I wanted to describe it. Weapons were an option for us, but we did not use them," he explains. Two cultures' widely differing interpretations of the weapon as a phenomenon and a song's meaning are not easy to unite. It takes time and requires mutual understanding. In addition, Ramy felt a sense of being censored even in Sweden when people suddenly questioned the content and motives of his songs.

After its release, it also turned out that there had been a misunderstanding regarding the rights so the video was removed. For Sweden, the country of rights, which considers copyright issues to be very important, especially with a member of SKAP as a safe haven guest, copyrights must obviously be respected. In addition, guns are not part of the common striving for greater freedom of expression. A revolutionary musician, on the other hand, who wants to rapidly and powerfully react to societal changes, has an entirely different focus. "I don't have time to talk about rights - I have a freedom struggle to fight!" he says.

Professional conditions and pro bono

The involvement in and commitment to an artist in a safe haven residency can be intense in a number of respects. For the host it does not just involve helping the person feel at home, by providing security and networks, but also involves handling the person's own perceptions of their situation and their potential conditions for continuing to be creative. The degree of effort that is reasonable can be difficult to determine, both in advance and along the way. Each safe haven guest is unique in their personality and their professional activities. Following templates for how things should be handled rarely works, beyond the basic requirements (acquiring a personal identity number, housing, healthcare, etc.).

In Sweden, Ramy Essam has been able to establish a number of contacts that have helped him on his way, of course in combination with his own drive and own ideas. Many people make unpaid contributions. According to Freemuse it can be difficult for a musician in residence to see the entirety of all the things that are done specifically for him or her, or to know what is reasonable to expect. There is a risk that one is viewed as being ungrateful and arrogant if the level of gratitude given does not correspond to the assisting person's image of the level of effort involved.

The issue of voluntary efforts also applies to requests to the safe haven guest. Expectations that Ramy will be prepared to participate free of charge in activist situations have been noted. Sometimes such involvement is reasonable and relevant from the safe haven guest's point of view, but it is not always a given. Ramy Essam has also been criticised by voices who feel that he is exploiting the revolution to build a career, but things are more complex than that.

Voluntary assistance is also a matter of cultural differences and professional conditions. When Ramy Essam writes music, he mainly does it based on texts from a lyricist in Egypt, people in his home country network who usually contribute without asking for financial compensation. The same applies to the handling of Ramy's website, filmmakers and graphic artists who create and upload music videos, etc. Corresponding measures in Sweden would hardly be able to be done on a voluntary basis if they were to have a high quality and a professional level. The fact that professional forces work voluntarily to assist a safe haven artist for a good cause, to thereby contribute themselves to freedom of expression and a voice that the world needs, is of course good, but awareness of these issues in the safe haven system should be further aired and a discussion regarding professional and voluntary contributions maintained.

Cultural differences - the feeling of security

Sweden is all about security, solidarity, democracy, punctuality, individual possibilities, equal rights to healthcare, consensus, equality and non-discrimination, children's rights to education and creativity, and everyone's right to experience culture. For people who are not familiar with waiting for a doctor's appointment, with taxes and VAT, with rights and agreements, with being punctual and with having a fear of conflict, everyday life can seem difficult. Especially in conjunction with an internal pressure to quickly adapt in order to have time to do something meaningful during a two-year residency, and to simultaneously thrive. It is not a given that what Sweden would like to offer in terms of safety and security is necessarily perceived as being that by everyone.

Ramy Essam swapped Egypt, with its liveliness and a social, flexible lifestyle, for a period in a country that is built on a grid system of rules and structure. In combination with the absence of his friends and family, loneliness and boredom is a real risk, with the enticement of intoxication in order to relax being a cure for this. Staying focused when both the world and oneself are spinning, being strong and at the same time showing one's vulnerability and gratitude in the local environment can feel problematic and full of demands. Taking things day by day while also thinking in the long term. Maintaining friendships in one's home country but also striving to acquire new ones. Obtaining peace in order to use solitary moments for creative work.

And finding or retaining one's identity in the new environment, in Ramy's case feeling in new ways what it means to be Egyptian. Since arriving in Malmö, Ramy has met several people who are Egyptologists - people in this part of the world who in some ways know more about his own country than he himself does. He of course knows about Egyptian daily life - the people, class differences, politics, military, police, media and creators of culture - but not about its history to the same degree. And the next question - where should his two-year-old son grow up? "I don't want him to be Swedish. I want him to feel his Egyptian heritage."

Creating time for reflection, for self-development and for anchoring new ways of thinking is important, especially for a young person with sufficient inherent strength to walk whichever road he likes. For Ramy Essam, the feeling of being dependent on others in a safe haven residency can sometimes feel cramped. With a personality that has difficulty keeping to specific times and being at the right place at the right time, it can also be a burden to feel that one makes others disappointed by coming late, missing flights or not living up to expectations. One therefore needs to have trusting contacts that are readily available, that can notice when there is confusion and contribute to providing stability, calmness and optimism for the future. People who can provide energy and listen, but who also dare to question and who can put a brake on performances and a need to flee.

Being "artist-oriented"

ICORN provides a system that enables host cities and artists in need of a more protected environment, or perhaps one should say more open environment, to find each other. A number of organisations operate in connection with the processes, and there are local, regional and national goals and activities relating to the safe haven system. The artist is the main subject of the activities in the safe haven system (even though local activities relating to democracy and freedom of expression can also be organised without their involvement). The system revolves around the artists, their work and the freedom to disseminate this work.

A picture emerges in which the artists, in this case the musicians, are viewed somewhat differently by different stakeholders in the safe haven system. What does an "artist-oriented" process actually involve, in terms of prioritising the role of the artist? And what does it involve on the part of the artist, before arrival and during the stay in the safe haven, to have such a key role?

ICORN focuses on the works and the creations when evaluating applications - what is it in the works that the artist has created, published or shared that has given rise to threats and harassment. *Is there a real safe haven need, and where is the best place for this person?*

The host city needs a person who can fit in well in the location, take part in the cultural life and public debate, and has the potential to thrive. *Who is that person?*

The artist needs the peace of mind in which to work, the right conditions to be creative, a social network and opportunities to showcase his or her creations. *Where could that be?*

Human rights Organisations with a specific knowledge have a special understanding for those in each area of the arts (PEN, Freemuse, Cartoonists Rights Network etc.). It is not sufficient to view the artist and their work as a "case" that needs to be placed. *Who is the person behind the works?*

How these interests can be understood and reconciled in the implementation is already discussed a lot by the various parties. It is important that the artists themselves are part of the discussions so that collaboration within the system can evolve towards greater mutual understanding.

Putting safety first in a "Safe Haven"?

Security is high on the agenda when a municipality decides to become a safe haven. In some locations there is cooperation with the police and the security services if there is considered to be a threat to the safe haven guest, and the accommodation is planned so that they will feel safe. Ramy Essam, however, is clear about what he thinks about safety.

He is aware that he is a public figure and that the music he shares involves risks for him. He does not see safety as the highest priority regarding things that should work in a safe haven residency – in his opinion it cannot be guaranteed anyway, and people in need of a safe haven have often already risked their safety time and again with their creations and by being fearless and open to change. In fact, top of the list is the opportunity to continue to be creative, to be able to resume his artistic work, and a really well thought-out placement offering opportunities and networks for this purpose, rather than just safety and the political will to stand up for freedom of expression, or to "save an artist". In parallel with this opinion, he is also very grateful to have experienced the change of environment offered by the safe haven system.

Why assist a musician who already has a lot of support

One criticism of the safe haven system that has become apparent in the music industry is that some stakeholders find it difficult to justify a commitment to a single musician who already has a lot of backing, as there are other migrant musicians who need improved opportunities to perform and access to new networks. In the criticism, the question of whether a public figure that has been silenced may need special initiatives is secondary. But the question is how the music industry identifies the professional, migrant musicians.

The Malmö Academy of Music takes a particular responsibility for finding such artists by providing professional networking, education and activities for musicians who come to Sweden as refugees and to unaccompanied refugee children who may need or enjoy musical activities. The question is also current for the university management and is actively discussed. A safe haven guest is not officially regarded as a refugee, but there are good reasons for looking at how both of these areas can benefit from being integrated into a joint discussion.

What happens next?

Migration Agency rules

In order to be able to stay in Sweden after the end of the two-year residency period, the artist must apply for an extended residence permit. If the artist can support himself financially it is possible to apply for a permanent residence permit. In other cases, there is a work permit or an alternative condition permit due to connections. There is no specific section of the law for safe haven artists with regard to claiming asylum; if the artist considers it to be risky to return to his home country and fears persecution, an application for asylum can be made and reviewed in the same way as other asylum applications are made and reviewed.

For the City of Malmö, the process has been pursued in such a way as to allow the safe haven guest to be dealt with separately by the Migration Agency. The above process is currently well described on the Migration Agency's website.

Along with the fact that all "artists who are persecuted or threatened because of their work and therefore need a refuge" are now to be considered as motivated applicants for a residence permit according to the safe haven procedure, this should be regarded as a step in the right direction. However, Malmö and the national safe haven body want to continue the dialogue in order to once again be able to reduce the processing time and create a straight path for such issues at the relevant authorities. The need for protection needs can arise quickly, and artists on their way into the system have often ended in very risky situations because the processing at the Migration Agency has been slow. The existence of an established practice does not mean that the development work relating to safe haven issues has been completed.

Future plans

Ramy Essam is driven and has a goal. He wants to return to Egypt in 2017, after he has turned 30; this is so that he can avoid doing military service, which he sees as synonymous with military prison. In Sweden, he writes and records enough songs to be able to continue to release music from prison if he would be detained. It is possible that the career and contacts that he is now building up will help him be treated in a new way in his home country. Perhaps the international contacts in the diplomatic corps will act if problems arise. Ramy has also received enquiries from stakeholders in other countries that may be willing to offer him a shorter residency after his safe haven period in Malmö ends, for example in the USA. If he was to change his mind and see a future for himself based in Sweden, his family is already in place and there is a good basis for getting work. Freemuse keeps its gaze looking far ahead, identifies interest and intends to provide help.

The Nordic dimension

A large proportion of the organisations that work with safe haven issues are located in the Nordic countries. Sweden has the greatest number of cities, towns and regions that are members of ICORN and which are thus active safe havens (Nov. 2015). Norway also has a strong presence as a result of its generous framework for the reception of safe haven guests and the location of ICORN's head office in Stavanger. Reykjavik in Iceland is a safe haven and Helsinki has a strong organisation that is hoping to make the city Finland's first safe haven (HIAP). Åland (an autonomous area in Scandinavia) has had Ramy Essam as a participant in its popular literature festival focusing on the theme of "Escape", which has opened up the safe haven issue in cultural circles. Ramy himself notes that "if even the people on this remote little island care about my struggle for freedom in my country, what I do feels very meaningful."

For many inhabitants of the north, both among natives and immigrants, freedom of expression and artistic freedom are a given in our Nordic countries. Political circles keep these issues high on the agenda. This makes the Nordic area a natural region for even more safe havens. The safe haven artists can continue to pursue their professional aspirations here to highlight injustices through articles, publications, concerts, visual arts, illustrations, and public debate. However, we live in an era in which freedom of expression is challenged even in our latitudes. Public works and plays are discontinued and concert halls attacked. The presence of safe haven artists provides further dimensions regarding freedom of expression in our society and highlights the issue.

Working with safe haven issues in a Nordic way

How can the Nordic level work with safe haven issues and how can the Nordic cultural cooperation in particular contribute to development and stability? For example by means of grants, political decisions and by being present in relevant networks.

- **Allocation of grants.** The City of Malmö is assisted by long-term network support provided by the Nordic Culture Point in establishing broad networks in the area and arranging meeting forums. A dedicated discussion is necessary in grant-providing bodies regarding the proper and suitable allocation of grants relating to safe haven issues. The subject of applications may include, for example, activities that involve safe haven guests, development or strengthening work in the actual safe haven towns and cities, new types of networks, development work at organisations involved in safe haven issues, the involvement and training in safe haven issues of cultural stakeholders, forms for how safe haven artists can meet young people and other target groups, Nordic mini residencies for threatened artists or artist-run initiatives.
- **Political decisions.** Different rules regarding residence permits and asylum for safe haven artists in the various Nordic countries. In Sweden, safe haven issues are handling in a special way at the Migration Agency, but for permanent residence and asylum, the same rules apply as for other applicants. In Norway, safe haven artists received through ICORN are automatically granted asylum and can stay in the country. Safe havens for persecuted artists should be one of the issues on the ministers' common agenda and should provide a basis for cooperation between different policy areas.
- **Strong networks.** The presence of Nordic organisations and institutions in the networks and meeting forums that operate in the area strengthen the Nordic dimension in these issues. Examples of activities that can come from a strong Nordic network are joint residencies (see below) and more rapid dissemination of knowledge to enable more safe havens.

SafeMUSE – Nordic specialist expertise on music safe havens

SafeMUSE (Safe Music Havens Initiative) is a non-profit members' organisation with the main purpose of offering persecuted artists and performers a safe place to live and work in the calm environment provided by artistic freedom. This includes a close collaboration with the receiving party, with local and regional musicians and groups/ensembles, and a network of partners and staff for mutual learning, exchange and development. SafeMUSE was founded in 2013 by musicians and composers in Norway. It works in close cooperation with Freemuse and copyright organisations in the field of music. The activities are based on and promote the international principles of human rights in the form of artistic freedom for artists, composers, tradition bearers and their music. SafeMUSE is funded by the Norwegian Foreign Ministry, Musikernes Fellesorganisasjon (MFO), the Norwegian Association for Composers and Lyricists (NOPA) and the Norwegian Composers' Association. In 2014/2015, SafeMUSE has also been supported by the Nordic Council of Ministers through the Nordic Culture Point, the Norwegian Arts Council and Music Norway.

The organisation has been working on developing a special safe haven arrangement for musicians to relate to the Norwegian Foreign Ministry and the system for refugee reception. It has not been possible to establish the initiative, which is why SafeMUSE is now, because ICORN has also opened up its system to include musicians, focusing on the development of residency locations for musicians pursuant to ICORN's model. SafeMUSE has made itself available to

ICORN with regard to matching musicians and locations, but has not yet received a formal request to assist. "It is crucial that musicians and music creators who come to a safe haven fit into the environment that the place has to offer and that the musician can find good and motivated colleagues in order to achieve the best possible working conditions," states SafeMUSE. It has lobbied actively for several music safe havens in the Nordic region and provides expertise where needed. Prior to Harstad in northern Norway becoming a music safe haven, SafeMUSE collaborated with Freemuse and feels great responsibility for overseeing further development. On their own initiative, safe haven musicians are involved in activities relating to artistic freedom, and there is wide-ranging collaboration regarding various kinds of residency, for example, with HIAP from Finland.

“Satellite residency”

One of SafeMUSE's initiatives regarding an alternative residency outside ICORN's programme is a type of short-term residencies. A musician who is not eligible or suitable for a two-year residency safe haven with ICORN but who still needs to leave his or her home country for a short period because of persecution can, with this model, do a tour with longer stops in each location. In November 2015, the Iranian singer-songwriter Farzané Zamen came to Scandinavia to stay for a few weeks in Oslo, Bergen and Malmö, as a result of an established cooperation between Freemuse, SafeMUSE and the City of Malmö. The local professional networks available at the respective safe havens were utilised. This provides musicians with an opportunity to perform, meet new colleagues, start collaborations, record new material and conduct public discourse, thereby hopefully strengthening their position as a musician in their home country. It also provides safe haven organisations with concrete activities around which they can collaborate and increase their visibility.

Artistic freedom - a human right

Freedom of expression, artistic freedom and the right to participate in cultural life are clearly defined in The Universal Declaration of Human Rights (1948) and in the International Covenant on Economic, Social and Cultural Rights (1966/1976).

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

(UDHR, Article 19)

(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

(2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

(UDHR, Article 27)

1. The States Parties to the present Covenant recognize the right of everyone:

(a) To take part in cultural life;

(b) To enjoy the benefits of scientific progress and its applications;

(c) To benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

2. The steps to be taken by the States Parties to the present Covenant to achieve the full realization of this right shall include those necessary for the conservation, the development and the diffusion of science and culture.

3. The States Parties to the present Covenant undertake to respect the freedom indispensable for scientific research and creative activity.

4. The States Parties to the present Covenant recognize the benefits to be derived from the encouragement and development of international contacts and co-operation in the scientific and cultural fields.

(ICESCR, Article 15)

Key persons and links

Ramy Essam, safe haven guest in Malmö 2014-2016

Fredrik Elg, Acting Development Manager in the Department of Culture, City of Malmö

Ellen Nilsson, Committee Secretary in the City of Malmö's Cultural Committee

Helge Lundhe, Executive Director, ICORN – International Cities of Refuge Network

Ole Reitov, Executive Director Freemuse

Jan Lothe Eriksen, Project Manager, SafeMUSE – Safe Music Havens Initiative

Alfons Karabuda, Chairperson of SKAP

Lars Andersson, Senior Faculty Staff / Lecturer, Malmö Academy of Music / Lund University

Maria Jacobsson, Head of Skåne Department of Culture

Henrik Lillsjö, Kiyou Management

Peter Hallberg, Associate Professor of Political Science / Deputy Head of Department, Malmö University

Magnus Gustafsson, Deputy Managing Director, Musik i Syd

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